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GRILL FLAME

PROGRAM

SESSION REPORT

CLASSIFIED BY:MSG,DAMI-ISH

DATED:051630ZJUL78

REVIEW ON: *July 2000*

GRILL FLAME

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TRANSCRIPT

REMOTE VIEWING (RV) SESSION CD-96

TIME

#66: This will be a remote viewing session for 0900 hours, 25 July 1980.

PAUSE

Relax and concentrate now. Relax and concentrate. Relax and focus your attention on the woman known as Mary in the photographs I have shown you. Focus your attention on the woman known as Mary in the photographs I have shown you. Relax, relax and concentrate. Locate Mary, locate Mary, and describe this location at the present time, and describe Mary's location at the present time.

PAUSE

#31: Feeling of, um....very funny wall...massive...massive, with a... curve in it...which is...ornamental.... The curve is maybe... head high...like a huge, long scroll.... This place is..... narrow fronted...but very high... I'll watch, I'm feeling... like a memorial...place... I'm on...red tiles... There are pillars on my right, which support this high roof...overhang on my left...it's a solid, mass of scrollwork, carved in the wall... There's a.....large, boulevard type, with parking out front... I'm getting a...feeling of a few steps up...from the boulevard level.....

#66: Go to Mary now and tell me about her immediate surroundings.

PAUSE

#31: I have a picture of Mary.... She's standing in the corner of a room...behind a very thin and cheap podium...lecturn... Around and behind her...are what appear to be lines in the wall, with opposing lines.... She is...room is...large wood desks... double desks in rows... She's lecturing or talking from this lecturn... It is...on the arts...on the arts...music, I think... There are a number of people, possibly...eight to ten. On her right is a larger table...with a...some middle aged man seated there... The exit door is on the right, and there are ten to twenty, I'm sorry, eight to ten people in the space are sitting. I do not feel any windows...

#66: Tell me more, now, about the building in which this room is located.....

#31: I'm seeing almost a classic Grecian style...slight peak roof. Massive side building. Pillars all across the front, but the

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#31: front is really a facade which is...high, and has this scroll work in the facing of it. It's not a building I have seen. It's academic. It's...there's a single dark entranceway in the middle of the front.....

#66: Where is this room located within the building?

#31: I...think it is in the second or third floor in the right side in the back half. Because I looked there just before I found her.

#66: Scanning the building in total, what is the function of the building?

PAUSE

+20 #31: It is...a nontechnical, academic building which houses both professorial offices and...small seminar room. I got a fleeting shot of a basement, glass table topped.....I mean table with glasses on it, and such that might be technical or chemical laboratory in the lower left...like in a basement, but...essentially it is not a large classroom building. But, rather a large seminar building. I see offices, and adjacent to the offices are small rooms and library type paraphernalia.

#66: All right. Fine. Move back to Mary now. Move back and focus on Mary, and tell me if this is a place where Mary spends a great deal of time? Is this a normal place for her to be?

#31: She is familiar with this area, and it is normal for her to be here, but she does not come here frequently. I do not think she...think she is more a ...returnee lecturer, but of some academic credibility. Of the familiarity of her audience, is as tough...she was at one time a member of that group. But, the system there is...I'm getting this flavor of a part timer...held in some unknown...by the locals.

#66: All right. In this room where Mary is located, is there a telephone?

+25 #31: I..um..place a telephone...inside the door on the right or more of a table than a desk. It is a common service telephone. Common access.

#66: Describe the instrument to me.

#31: It is a simple ..black base and singlehanded receiver, dial, single line..It seems more tied to the guy at the desk than common service, but it could still be used by anyone. They may have to ask.

#66: All right. Place your hand on the phone, and as you have your hand on the phone ask yourself, what number would I call to reach this phone. Ask yourself, what number would I call-

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+27 #31: 737.....

#66: Does Mary have an interest in this telephone?

#31: No.....

#66: I have no further questions about this target. I'd like to provide you the opportunity to comment on anything that you think is important at this time.....

+29 If you have no further comment, let's prepare to draw the images you have seen.

#31: The greatest difficulty I have with this session is the... trying in words to describe the attitudinal condition in that room of the...of the girl and the people around her... It's like a...It does not parallel anything in the U.S. educational system. It is a, like she is a graduate student, somehow loosely and prolongingly affiliated with an educational place... in...and has like a freedom of movement that she can like just, like she knows everybody and can drop by for a visit, and end up standing and speaking in front of the group of people... like a guest lecturer of someone that used to be in the class.

Um, she had the rapt attention of everyone, she was speaking from behind some cheap little podium, and she did not have any notes, or she wasn't giving a speech like a formal presentation, or anything like for a grade... It was like, oh, look who's here, well, come in and tell us everything that's been happening. But I couldn't figure out if it was a formal, come in and tell us what's happening, or if she just showed up at the door, and the guy dragged her, or, and she came in... I didn't feel anything like it was grade, I didn't feel any stress on her part, like, Oh, I gotta do a good job, you know, or anything that would impl-, that would correlate to a U.S. type of school system. She arrived on foot, she did not drive, she took public conveyance. Now, I had this flashing image of a busload of Panamanians, type of public conveyance, you know, this, people hangin' out the windows, and off the doors, and she gets off this thing, and she has to walk some distance to this building. And there's some sort of cleared area across this grand boulevard parking area...there's some cleared area that like she had to cut across to get to the building. But the most peculiar condition in the building is this scrolling on the front wall... And the...the...also an unequatable peculiar condition of the building is this, you know, I'm used to U.S. educational systems where you have lecture auditoriums, and the professors have their offices maybe all the way across campus, and they're little booths, and they're all cramped in. Well, this isn't the case. This is like seminar area in which the professors has a, an office all lined with books and it's nice and mellow, and academic, and just out a door associated with it then is a meeting room, and all these people gather at the meeting room and they have their class. And they're not these, it's not this

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#31: massive hugeness, it's just very small intimateness, of numbers of people, like you would associate at the graduate level. You know, graduate school, graduate level seminar condition.

Okay. sketching now... I have to draw this small, because I have this feeling of great massiveness.

PAUSE

#31: All right. The...how do I describe the front of this place?... When I was.. when I was sitting on the, standing on this front art porch thing, it was though I was standing on Brandenburger-Tor. A place which I've never stood, but the words Brandenburger-Tor came into my mind. A large, ornamental facade, memorial in nature. Something to do with memorial... And having this ornate scrollwork around-in around words, this thing was there it really wasn't necessary, and it was memorial in nature. And this, the front of the place was masiive. And this art- this this that I keep calling a scroll is etched right into the left wall, it's bas relief, I guess you'd call it. Okay. But it's very modern... And...and it comes all the way down from the ceiling, which is 30 feet up, alright. And it comes around like this. And it is in fact the shape of the wall, because it's solid, it's not something that's hung on the wall, you walk up to the wall and if you could reach the ceiling and move your hand all the way down to the red tile at the base, your hand would follow this curved, scrolly contour of the wall.

#66: Okay. It...it appears to me that you're describing some work of um...building front in here, number- a...a construction sculpture. They designed sculpture in the wall.

#31: Yes. Yes, that's the, that is the situation. The design... very good. Design sculpture in the wall... Okay?..... Okay. Like that. And this is the actual wall face, this dotted line that comes down... Okay?... This is a...this entire thing is like a...a...light brown...it's a light brown or a dark sand type of...I mean it's not like other structures over there... Light brown, dark sand, grainy, okay, grainy texture... Bas... bas relief. Now I perceive that the whole wall was that way. Okay?... And this, the flatness of this outer area here.... is red clay tile. Deep red. Burnt red, okay, you know that... burnt red clay tile. Then there is a, somewhere I presume this is like an arched doorway... Okay, I'll draw that in, and that dark and shadowy in there. And out here...

#66: Okay, this is the scene that you saw when you first acquired imagery of this?

#31: Yes... Okay, there's the steps down. Out here... greenish green, like a grass counter, green like grass, and then there's this wide... wide boulevard...wide boulevard, yeah, with like, cars would park along the side of it.....

#66: Okay.

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#31: Okay... I remember the angle parking... But not too many cars there, but cars could park there, like it was, again it was like this idea of Brandenburger-Tor. This big collage of effort and facade built in, when in reality nobody would ever walk through it. Okay? Same way here, this big, wide, festive, massive boulevard, and there aren't any cars to drive down it. Okay. And all these parking areas along the side, like it looks really affluent. But every time you look at it, there's only four cars parked out here, in this big huge area. Okay. And then over here... some sort of low trees and maybe a low bush or so, but this is essentially an open grass...area. Okay. Alright.

Now for just a quick overview of the building, then I'll go into the room. I'll draw it from the other perspective, so that I can show where I thought this place was..... Very...well, in my description I called it Greek. Okay... Almost like classic Greek architecture. Ostentatious. Oops... It's elevated up from the building - from the base of the building, is what I'm tryin' to get across here... You can see your up, above here.

#66: You have to go up the steps to get to that level?

#31: Yeah. You can't just, well, I didn't have the feeling that you could just walk in across the grass, you'd be faced with about a five foot wall, if you just walk across the grass and try to get in the building..... Okay. Maybe one, two, three, maybe four in a basement. Okay, and where you asked me to focus on her - oh, let me put the rest of this stuff in... I caught it essentially standing by itself, but there are other buildings around it, but they're not jam packed, like inner city buildings, they're spread further apart. This is the boulevard.... Actually that should go that way. Okay. It was almost as if this boulevard dead ended just past it. Okay... Because of this lack of traffic, it's like you couldn't drive, really drive through it. And here's open...area over here. And "X" marks the spot of about a second or third...second or third floor.. a room. But inside the building. Not, not a, cause once I was in the room I didn't see any windows. I didn't have a real strong impression of windows, I like, said, oh gee is there a window around there, and I sort of saw a window and then it disappeared, which to me means I made the window and it didn't fit, so it poof! faded out of the net. So it's somewhere inside the building, and interior room is what I'm saying. Okay.

#66: Okay.

#31: Okay, so it probably was an interior room, just in case that was missed. On sketch three...have, um... I'll draw it from her perspective, is probably the best way to do it... Or is it?

#66: From the top looking down, if you can draw it.

#31: Yeah, that's probably the quickest and dirtiest way to do the thing.....

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- #31: Telephone instrument is here where the arrow is. This is like... the professor...
- #66: That was the gentleman you saw?
- #31: That's the gentleman sitting there, he was sitting facing that way, Mary was standing at this podium over in the corner, facing that way... And these people who were her age, I didn't get the idea that this was a bunch of elementary school kids... Okay, were paying rapt attention, I mean, they were all sitting there, and there was like there were two at a table...
- #66: And, uh, you mentioned something about what the, you thought the lecture was about, or what she was talking about?
- #31: Well, I had this feeling of art and music, okay, when I was, when I was there. But because of this, because of this looseness of trying to find out what she was doing there, it doesn't fit with arts and music. There is this big contradiction there. This whole situation is a large contradiction. Logic contradiction to me. Because she's here, walks in off the street, oh, hi, how ya doin'? why don't you talk. She's not worried about a grade, she's not giving a formal presentation, she's standing up talking, no notes. The feeling of arts an music came through, liberal arts, music, came through, but it's just another one this disjointed feelings. I think that the area, or the class maybe a arts or music calss that she may have been a member of.
- #66: Okay.
- #31: Or knows the professor, because she's one of his grad students, but, or something, an old student, but she's here talking about something else, just off the top of her head, and it's just one of these, it's just cloudy, just like the whole, that's part of this cloudy flavor to the whole episode. And, uh, okay..... Interesting situation, here. I never would have believed it unless I actually saw one, but there's a Persian rug on the floor, but it doesn't go the whole size of the room.
- #66: Okay, so you've drawn dotted lines-
- #31: The dotted lines is like where the rug is.... Bare floor all around. There's this little telephone sitting there on this other table right inside the door. And Mary on the left. These are all bookshelves..... Okay? And this is some sort of a cutout that I don't know what it is, I couldn't see anything in that corner of the room, but it was blocked from my, you know, from the room, it was blocked off, like a... Okay, and then I had the feeling that outside was some sort of a corridor, but I didn't go outside. And that's it.
- #66: Okay.
- #31: Now, let me see, the little "X's" are, let me describe these

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- #31: little "X's". They are, how do you say, adult students, they're grown-up students, they're not kids.
- #66: Are they hostages?
- #31: No. Absolutely not. No, these were all Persians. These were all locals that were being talked to. How do I describe this? These are, uh, mature students... Mature students, i.e. the 22-28 year old feeling. Um, mature students rapt attention... sitting two to a desk. Oh, let me, telephone number, what did I say? 737? I had the definite feeling it was like an extension but it wasn't, you had to dial something else and go through a board and then you'd end up ringing that phone. Sitting two to a desk; desks... are light blond wood. Okay? And what do I have here? I said something like ten to fourteen? No, what'd I say eight to-
- #66: You started to say 10-20, and then you said no-
- #31: I reduced it because it was in the bracket of ten, it wasn't from ten on. It was bracketing ten. So I'll say ten to fourteen. Small seminar type.... room. Okay. Possibly associated. The class, or class, or room itself possibly associated with arts...liberal arts. Strong music flavor, feeling. That's it.
- #66: Okay. So we have a rather ornate, for lack of better word, balcony type thing with a sculptured wall on the left, pillars on the right, in a rather large, multi-story building, and has considerable parking area out front here. And inside the building we have what you perceive to be, uh-
- #31: Somewhere like second or third floor...area.
- #66: Okay. And towards the rear of the building, and interior room. Uh...not what we would call a conventional classroom with many, many desks in one, uh, teacher, but a, more of a small grouping, a smaller discussion-type area. Okay. Any other comments you have?
- #31: Well, I did mention that the overall dominant feeling throughout the whole building in sketch two was the feeling about professorial offices adjunct, or next to and connected with small little seminar professorial discussion rooms. Like I've drawn. With one exception, as I was scanning the building to get the overall flavor of the building, I had the feeling that in the lower, on sketch two, the lower left hand side, in like a basement, was some sort of technical area, because I, like got a laboratory feeling with beakers and glass and tubing and all that kind of stuff. Right?
- #66: Okay.
- #31: Feeling in the left hand basement, in the view of sketch two. But that, the, that was like the odd bird, like they didn't have room for all that stuff over in the real technical building, so

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- #31: some of it was shoved into the basement of this building, but essentially this building was all liberal arts.
- #66: Okay. And one other comment you made, in reference drawing two, that there were other buildings, but they weren't close in and crowded, and you haven't drawn any other buildings in two, which is fine, but you did say that, like there were other buildings scattered around.
- #31: Yes, associated. I had the definite feeling that I was on a university campus, after I got out of there, and got through, got into the session, and then went back outside and took another look, you know, I hadn't...
- #66: Okay, fine. I have no further questions.
- #31: Not a university campus. Per se, but the attitude of a university campus, in other words, the buildings being separated by open space, and being separate, unique buildings, as opposed to other sessions we've run in what may be downtown Teheran, where it's buildings jammed on buildings jammed on buildings, and... stifling pressure.
- #66: Okay. Things seem to be more spread out, in the buildings and...
- #31: Spread out. Much more mellow attitude...
- #66: Okay.
- #31: Relaxed attitude.
- #66: Okay fine.

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SUMMARY ANALYSIS

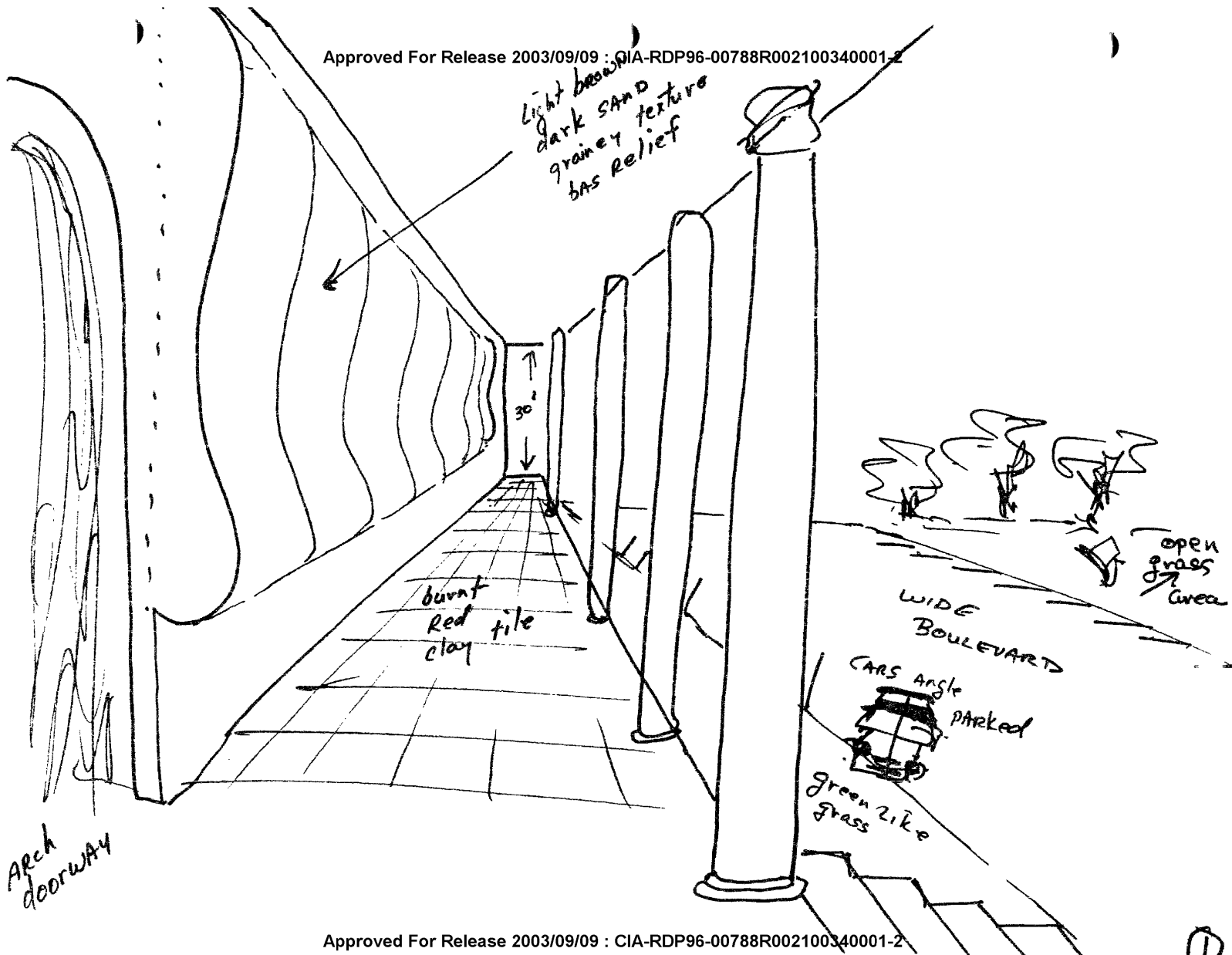
REMOTE VIEWING (RV) SESSION CD-96

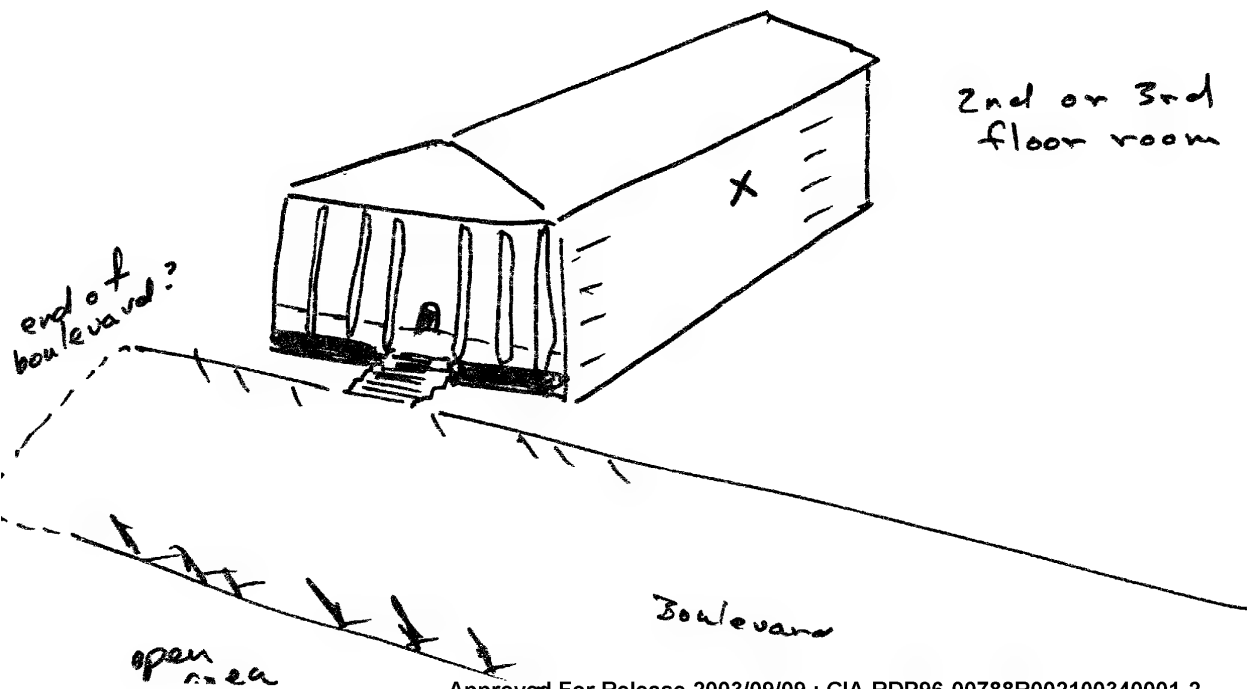
1. (S/NOFORN) This report documents a remote viewing session conducted in compliance with a request from SOD, J3, OJCS, Pentagon, Washington, DC. The purpose of the session was to provide information relevant to the hostage situation in Iran.
2. (S/NOFORN) The remote viewer's impressions of the target are provided as raw intelligence data, and, as such, have not been subjected to any intermediate analysis, evaluation or collation. Interpretation and use of the information provided is the responsibility of the requestor.
3. (S/NOFORN) The protocol used for this session is detailed in the document Grill Flame Protocol, AMSAA Applied Remote Viewing Protocol (S), undated.
4. (S/NOFORN) Following is a transcript of the viewer's impressions during the remote viewing session. At TAB A are drawings made by the remote viewer reference his impressions of the target site. At TAB B is target cuing information provided the remote viewer.
5. (S/NOFORN) The remote viewer was asked to focus on individual known as "Mary." He described Mary as being in a class-type room giving a lecture. The building had an academic flavor.

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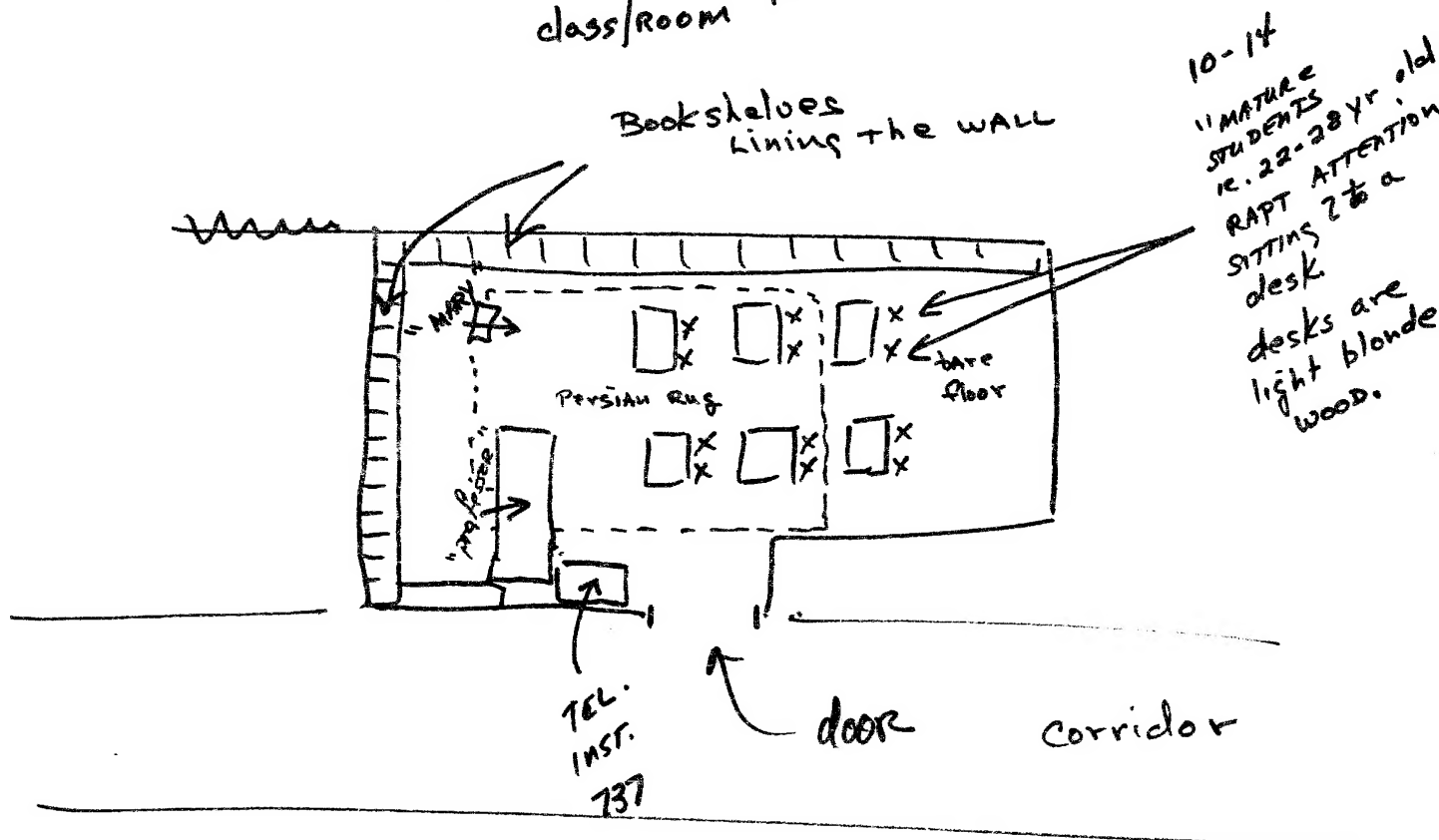
ORCON

TAB





SMALL SEMINAR TYPE ROOM
class/room POSS. ASSOCIATED WITH
Lib. ARTS strong
music feeling.



TAB

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TARGET Cuing INFORMATION

REMOTE VIEWING (RV) SESSION CD-96

1. (S/NOFORN) Prior to the session the remote viewer was shown the attached photographs and asked to focus on the individual identified as "Mary."
2. (S/NOFORN) During the session the viewer was asked to locate Mary and describe her surroundings. He was asked to elaborate on his descriptions.

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